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CONNECTED WITH THE ART.

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THURSDAY, APRIL 21, 1842.

A letter lies before us, from an official and influential inhabitant of Worcester, on the accuracy of whose information we can rely, confirming the report to which we have before alluded; and assuring us of the fact—a fact, to us, and to all who desire the prosperity of music in this country, most melancholy, and pregnant of mischief—that the baton wielder, and many times *misconductor* of the Exeter Hall concerts, is actually and positively engaged to conduct (heaven help us!) the Triennial Festival next autumn. We still say, can it be possible, that a person so entirely unqualified for the onerous duty, has really been selected? that the wide range of cultivated musicians, very few of whom, would venture to assert their capability for the task, has been overlooked; and the preference given to an uneducated attempter—a sort of apothecary of the obsolete school, whose very slender acquaintance with the art he assumes to profess, has been gleaned, not from the study of its principles, but from the experience of his own frequent blunders. Is one of the oldest, most legitimate, and most useful of our institutions, really to be entrusted to the pilotage of one who can neither box the compass, read the stars, nor calculate the bearings requisite for the projected voyage? We rub our temples dubiously and say “can it be?”—“is it so?”—and the echoes of the Malvern Hills sullenly throw back the words inverted—“so it is!” But this is not all, the Exeter Hall “Agitator,” (not merely of the orchestral baton, but often of the nerves and sensibilities of the audience,) like his archetype propeller of the *vox populi*, must have his “Tail;” and accor-

dingly some hundred, or hundred and fifty of the Exeter Hall chorussers, are to be enlisted for the Festival; a goodly company of tradesmen and office clerks, most respectable persons in their several vocations, and exemplary by their predilection for the charms of song; but who, like children fond of dabbling in the margin of the sea, whose depths they cannot fathom, very eagerly accept the tempting offer of “travelling expences,” for a week’s provincial musical trip during their annual holiday; and undertake to supersede the professional choral singer, to *get through* what he can *perfectly execute*, and to rob him of the just and legitimate remuneration, to which the devotion of his life entitles him, and which has become absolutely essential for his support, through the niggard patronage bestowed on his efforts. Who is answerable for all this? whom have the choruss singers to thank? whom have the public to blame? not the Exeter Hall amateurs, for they are flattered and coaxed into the commission of an innocent sin—men’s vanities are the unarmed spots about them, whereon they are most easily tickled and poisoned—they are the goldwire chains by which the giant mind is led captive, rejoicing even in its slavery. Nor should we blame the Exeter Hall Conductor, who has as much right to nostrum the Worcester folk, as Morrison has to pill the people of London; that is, provided the said patients are willing to swallow the unwholesome doses administered to them. The fault, the blame, the sin, is attributable to those who are either weak or wicked enough to buy up unwholesome quackeries at a low price, and to dispense them amongst the unsuspecting, as intrinsic aliment and balm. What is the organist of Worcester cathedral about, thus apathetically to trifle with his own reputation,

and with the vital interests of his brother professionals? from him the brotherhood of musicians and true music-lovers, have a right to receive some explanation—have a right to know who form the Committee, who are the public directors, and who are those behind the curtain, whose influence has misled him, and whose potentiality has compelled him to turn traitor to his Art, and patricide among his fellow-labourers.

We trust to have a frank answer to these questions, and an avowal worthy of a liberal minded artist, which cannot fail to console, though it may not satisfy, those who are to suffer in their pockets by the injury of their professional calling, and those far greater numbers, who are to be fobbed off, with an inferior performance, on the only occasion, when their remote situation and their means permit them to enjoy a real musical treat.

As organs and champions of these injured parties, and of the art they love, we shall keep watch and ward, and omit no opportunity for exposing to the good people of Worcestershire and others interested, the nothing less than “humbug” by which they are threatened, and the incalculable mischief to their ancient institution, and to Music herself, which must inevitably ensue.

We still hope that the evil may be averted—we devoutly pray it—but if blindly persisted in, we shall feel bound to publish the *dramatis personæ* of this charlatan jubilee, together with a list of the names, addresses, and remunerations, of the amateur holiday makers, who may be weak enough to be inveigled into the pageant, or unjust enough to participate in the discreditable mummery.

C.

SPOHR'S NEW SYMPHONY.

The reason assigned for the non-production of this interesting work, on Monday last, and the consequent disappointment of the subscribers, is thus detailed:—It has been usual to compliment the conductor of a concert with two tickets for the admission of his friends. Mr. Moscheles, to whom Spohr had confided the getting up of his new work, requested to be accommodated with six; the directors finding no precedent for such indulgence, declined to comply, upon which Mr. Moscheles refused to officiate.

All this, if indeed it be true, is sad coquetting, and evinces but a very indifferent regard, either for the interests of the society, or the glory of the art; it shows us plainly enough how the once important position of the Philharmonic has been undermined, and how the ultimate ruin of the society is likely to ensue. We should hardly think it possible that Mr. Moscheles could have stipulated so inconsiderately, and thrown any impediment in the way for the sake of so trifling a gratification; and we must wonder that the directors should have suffered the price of four tickets to interrupt the smooth course of their proceedings, and injure the receipts of the society tenfold. We trust, for the credit of all parties, that some satisfactory explanation will occur previous to the next concert, and that Spohr will not have to blush for our petty and personal caprices.

THE PIBROCH, OR SCOTTISH BAGPIPE.

The attention which has been recently drawn to this instrument, by the accounts which have appeared from time to time of the effects produced by the Pipers of the 72nd Highlanders, while stationed at Windsor Castle, during the past year, has created no trifling curiosity amongst those who have hitherto been accustomed to hear the instrument in the hands of itinerant players, producing little less than auricular torment by their maladroitness; and who, thence, have been led to consider the Bagpipe as a barbarous remnant of semi-civilization, and its tones as analogous to those of the Chinese gong, or the Cherokee war-whoop. They will be surprised to learn that this ancient instrument has been familiar to the most polished ears of Greece and Rome; and that it is, at this hour, in favourite use among the Athenian shepherds, the peasants of Calabria, the inhabitants of the lower Alps, the vine-dressers of the Apennines, and throughout the southern part of Italy.

The bagpipe, or at least an instrument very similar to it, appears to have been known to the ancients. Representations of it are frequently met with on coins, vases, and other monuments of antiquity; and among the Romans, it was known by the name of *tibia utricularia*.

Although the horn, the trumpet, and the harp, appear to have been early in use in Scotland, yet the bagpipe, which is now almost entirely confined to the Highlands, appears to have been the most common musical instrument in the low part of the country. James the First introduced the bagpipe to heighten the disorderly festivities of "Pebbles to the Play."

"The bagpipe blew, and thair out threw,
Out of the townis untold."

It appears from other old poems, that it was an instrument equally adapted to war and peace; and that the piper whose station was "full in the van," in the day of battle, used, in harvest time, to play behind the reapers while at work; thus, in the Elegy on Habbie Simpson, the piper of Kilbarchan, it is asked,

—"Wha will cause our shearers shear?
Wha will bend up the brags of weir?"

It has been, with great appearance of probability, supposed, that "to the poetical enthusiasm thus excited and kept alive, we are probably indebted for many of those airs and songs which have given Scotland so unrivalled a celebrity, while the authors of them remain as unknown as if they had never existed."

The bagpipe, however, was not peculiar to Scotland. In England, too, this instrument seems to have been pretty early introduced. A bagpiper was retained in the court of Queen Elizabeth, and Shakspeare gives Falstaff for one of his similes, "as melancholy as the drone of a Lincolnshire bagpipe."

The bagpipe appears to have been an instrument of great antiquity in Ireland, though it is uncertain whence they derived it; but as it was introduced at a very early period into Britain, it is probable that both the Irish and Danes borrowed the instrument from the Caledonians.

There are several distinct kinds of bagpipes, of which the Irish pipe is the softest, and, in some respects, the most melodious. The Highland pipe is exceedingly loud, and therefore it is chiefly used in the fields, for marches, &c. It requires a prodigious blast to sound it, so that those who are not accustomed to it cannot imagine how Highland pipers can continue to play for hours together, as they are often known to do. The Scots' Lowland pipe is also a very loud instrument, though not so much so as the Highland pipe.

The attachment of the Highlanders to their pibroch is almost incredible, and on some occasions is said to have produced effects scarcely less marvellous than those ascribed to the ancient music. At the battle of Quebec, in 1760, while the British troops were retreating in great disorder, the general complained to a field officer in Fraser's regiment, of the bad conduct of the corps. "Sir," said he with great warmth, "you did very wrong in forbidding the pipers to play this morning; nothing encourages the Highlanders so much in the day of action. Nay, even now it would be of use." "Let them blow as they like, then," said Wolfe, "if it will bring back the men." The pipers were then ordered to play a favourite martial air; and the moment the Highlanders heard the music, they returned to their duty with the most cheerful alacrity.

Formerly there was a kind of college in the Isle of Sky, where the Highland bagpipe was taught; the teachers making use of pins stuck into the ground, instead of musical notes. The college has, however, been long dissolved, and the Highland pipe was sinking rapidly into disuse, when a society of gentlemen, thinking it impolitic to allow the ancient martial music of the country to de-

cline, resolved to revive it, by giving an annual prize to the best performers on the instrument. These competitions were first held at Falkirk, but they have now been for many years established at Edinburgh.

But the triumph of the instrument seems to belong to the present day, since it is known that her Majesty, whose love of "Music" cannot be doubted, the Queen of Belgium, a Frenchwoman and excellent musician, and Prince Albert, a German, and consequently a native lover of the Art, have each borne testimony to the influence of the Bagpipe, and the capability of its players. At the christening of the Prince of Wales, it is a remarkable fact that the only British music performed, was a selection of Highland airs by the Pipers of the 72nd, who perambulated St. George's Hall during the banquet, and, it is but justice to add, produced a very hilarious and interesting sensation.

TOSCAR.

PANORAMIC DREAM OF THE OPERA.

(From the Leicester Journal.)

There is not in London a finer sight than the Opera-house on a drawing-room night, when plumes, lappets, and diamonds among the ladies, and full dress with the gentlemen, form part of the etiquette of the place; turning your back to the orchestra, and looking round the theatre, tier above tier of boxes, rising one above the other like a broadside of a double first-rate, if there ever was such a ship of war, the countless boxes so many port holes bristling with a very different artillery—the artillery of a thousand pair of eyes of the brightest, fairest, noblest, of the land. When empty, or half full, the house looks positively shabby; a wide waste of gaping, empty boxes, with here and there one occupied, each tier looking like a mouth denuded of three parts of its natural ornaments.

And now, when you are wearied with gazing on unknown and unapproachable beauty—when you turn from the loveliest face you ever sighted at beholding, to behold a yet more lovely face in the stage-box at the opposite side—when you have determined that you would be the happiest man in the opera of life, if blest with one approving smile of that fair pensive girl with the long flaxen ringlets, delicately shading a neck whiter than—no, not than snow, or alabaster, or white lead, or any of those poetical used-up whites, we are so familiar with, but a warm, living, breathing, white, whiter than any other neck you ever saw; or that brilliant beauty with glossy hair worn simply *à la reine*, and eyes flashing light from the depths of lustrous darkness; or that full blown blonde, breathing good humour and good feeling from every feature of her native Saxon face; or that sylph with pendant curls, now bursting into unconscious womanhood; or—Where the devil are we running to? We thought we were young again, and were haunted by the apparition of our prime; take off your hat, sit down and compose yourself, for see Mori (poor Mori!) is on his throne, violin in hand; Willman with his clarinet, Cooke with his hautboy, Nicholson with his flute, Dragonetti with his portly instrument and inexhaustible snuff-box, Lindley too, who leans on his violoncello, soon to discourse most eloquent

music; now the conductor, with his ivory baton, taps thrice—there is an anxious pause, though but of a moment, and hark—the overture to Don Giovanni.

REVIEW.

Five Glee's, and a Madrigal.—J. L. Hopkins. E. Ransford.

These compositions display considerable invention of melody, and a good share of fancy as to harmony, but the latter wants cultivating. As after-dinner pieces we should gladly welcome any one of these glees, which all possess a degree of character that it would be as well for glee writers in general to emulate more than is their wont. The madrigal has more attempt in it, and with one or two alterations in the progression of the parts, might be rendered a decidedly effective composition.

It will be seen from the above, that we consider Mr. Hopkins to possess the ore, and we earnestly recommend him to apply sedulously to the cultivation of a talent requisite to give it currency and endurance. Genius is a very beautiful thing, and so is the diamond; but the polish of art improves both, and moreover enables them to cut their way. A little more care in the turning out of the productions before us, might have given stability to what is now ephemeral—might have imparted to the pretty wing of the butterfly, the down, if not the feather of the eagle. Let Mr. Hopkins try again, and prosper by friendly counsel.

Scarlati's Cat Fugue, fingered by Czerny. Wessel & Stapleton.

To praise this fugue, sanctified as it is by the favourable opinion of a century, would be superfluous; we therefore need only remark, that the fingering by M. Czerny is admirable, and, by lightening the difficulties of its execution, will doubtless be the means of spreading the knowledge of so charming and ingenious a composition far and wide.

Fantasia from Norma, for Flute and Piano.—S. T. Saynor. T. Prowse.

This fantasia in the hands of a good flautist (like its composer) and a tolerable pianist to accompany him, can hardly fail of producing a pleasing effect; we accordingly recommend it to amateurs as a useful and showy piece. The airs are well arranged, the passages ingeniously varied, and the spirit of the whole is exuberant and clever—what more is desired, or desirable, in a piece of the unpretending nature of Mr. Saynor's Fantasia?

"Souvenir à Emilia Plater."—Albert Sowiński.

"Homage aux Legions Polonaises."—A. Sowiński.

"Morceau de Salon."—A. Sowiński.

"Les Charmes de Versailles."—A. Sowiński.

"Mosaïque Musicale."—A. Sowiński. *"Adieu à Venise."*—A. Sowiński. *"Homage à Melanie Uruska."*—A. Sowiński. *"Le Plaisir de Varsovie."*—A. Sowiński. Wessel & Stapleton.

M. Sowiński has considerable reputation already, both as a composer and a pianist. His bent is strongly towards the modern French school of composition, and his general style is diversified and modified by occasional glimpses of Polish melody. M. Sowiński being himself a Pole. He has much of Chopin, without his abstruseness, and, most assured-

ly, without his singular originality. He occasionally, in his passages, reminds us of Herz, but he attempts (if he effect not) considerably higher things than fall within the domain of the popular French pianist. One thing in all these pieces will recommend them, viz.—their usefulness as school exercises—their applicability to forming the hands, and strengthening the fingers of young executants; and this requisite, accompanied by a good share of sprightly melody, and sparkling brilliancy, will ensure for them the attention of all pianoforte teachers. As M. Sowiński has arrived in London, we trust to have an opportunity of testing the effect of his music from his own performance, and we have no doubt the result will confirm our already favourable opinion of his abilities.

"The Friends we esteem."—Louis Emanuel. E. Ransford.

We find nothing in this ballad to call for special remark. The melody is passionless, but the harmony, while attempting nothing, steers clear of blunders, which now-a-days is something. This song has the advantage of being suited to any voice and to any capacity.

"Moonlight is beaming."—Clement White. E. Ransford.

A very pretty and original tune, wedded to some equally pretty and equally original verses. In the hands of a skilful ballad singer, this would be sure of an encore. The second part in the minor key is as piquant a bit of unaffected melody, as we have seen in a ballad for many a day.

First Trio, for two Flutes and Piano.—Pio Ciachettini. Wessel and Stapleton.

This trio is an exemplification that something beyond mere triviality can be made available for the flute. We can cheerfully recommend it as effective and appropriate.

MUSICAL INTELLIGENCE Metropolitan.

MESSRS. GRIESBACH AND WILLY'S CONCERT.

This first-rate affair took place on Wednesday the 13th, and commenced with the "Jupiter" of Mozart, which was performed in a capital style by a superb orchestre, led by Mr. Willy, and conducted by Mr. Lucas, numerically equal to that of the Philharmonic Society. The room was crammed to suffocation by a most respectable and intelligent auditory; and to their honour be it said, every soul of them appeared unaffectedly to enter into the spirit of Mozart's sublime *chef d'œuvre*. The other full orchestre pieces, consisted of Beethoven's overture to "Leonora," which was executed and applauded with unbounded enthusiasm, and Andreas Romberg's in D, (that to "Le Rovine di Paluzzi," and Weber's Jubilee. Mr. Griesbach was modest enough to select only one of his many clever compositions for performance, viz.: a *diecetto* for the pianoforte and nine other instruments—a composition abounding in clever things, and performed by the composer and his brother musicians to perfection. Mr. Willy performed in a finished and masterly style a con-

certo by Kalliwoda—a composition wholly unworthy his abilities, whose only merit consists in its tendency to display to advantage the peculiar characteristics of the instrument for which it was written; as music it has not half a bar that approaches mediocrity. How we long to hear Mr. Willy, in a concerto by Spohr or Molique, so that we may be enabled to applaud the perfection of his taste as well as the finish of his performance. We have reason to know that this is *really* his taste, which only a mistaken notion that good music will not generally please at a benefit concert has hitherto prevented him from indulging. Can he inform us how it happened that the Symphony of Mozart, the overture of Beethoven, and the *diecetto* of his friend Mr. Griesbach, were so unanimously admired? All of these are at least modelled after a classical school, and yet no ennui resulted from their performance, but the direct opposite. Mr. Willy, we prophesy, will ere long come round to our opinion, and abandon Kalliwoda, and such threadbare *unthinkers*, for Spohr, Molique, Beethoven, and the real prophets; and so we bid him adieu, and beg to shake him heartily by the hand, while we as heartily tender him our advice. Messrs. Tulbecque and Benedict, led and conducted the second part. The singers were Madame Caradori, Misses B. Wyatt, Dolby and Williams; Messrs. Hobbs, A. Sola, H. Phillips and John Parry. Among the vocalities, that which came most home to our hearts was the sestet from "Don Juan," which, with one exception, (ch! sola! sola!) and that exception only the result of enthusiasm unaccompanied by power, was excellently performed. Next to this we were pleased with Miss Dolby's charming execution of Mozart's difficult aria "non piu de fiori," which, treading as she did in the steps of so many great singers, was a task of no ordinary difficulty, especially as she by no means made us feel that we had heard it more ably sung. The pure and unaffected style which Miss Dolby has adopted, cannot fail of speedily placing her at the very top of the tree. And so adieu to this most admirable concert.

QUARTET CONCERTS.

The performance of Friday evening attracted and rewarded a very numerous company of professors and music-lovers of the sterling sort—an audience both difficult and honourable to please—and who evinced that they were not disappointed. The concert commenced with Mozart's No. 6, in C major, any one movement of which were sufficient to rank its author with the most gifted in his art—the *finale* must always please both the simple and the most cultivated ear. The first part concluded with a quartet by Fesca, to which Messrs. Blagrove, Gattie, Dando, and Lucas, gave their combined talent with very inadequate effect. The rough diamond may be polished into lustre; you may by friction extract an occasional spark from the flint, but no pains-taking can make the flint a jewel. We always think such profitless pebbles tend to spoil the mosaic of a programme; but the necessity for variety and contrast may perhaps account for what otherwise appears erroneous in judgement. Mrs. Anderson, and Mr. Benedict, played a pianoforte duet of Hummel adroitly. It

is in A flat major, and a very choice specimen of the author's style—that style being essentially Mozartean; and the duet, like most of Hummel's works, an artificial rose wanting but the odour of the flower—a body gasping in vain for the spirit. The execution wanted relief; there was an emulation between the artists to be heard, rather than to be felt; and if that be high commendation each party merits it. Beethoven's in E minor, No. 8, closed the concert most appropriately, for what could be relished after such a composition—what desired after such a performance?

Madame Caradori sang an obsolete song of Guglielmi, which it is a pity she ever roused from its oblivion; her rendering of an Aria from "Idomeneo," was worthy of her and Mozart. Mrs. W. Loder, (late Miss Woodyatt) sang Haydn's "symphony," and Spohr's "Rose softly blooming," with excellent taste and feeling. Mr. Charles Blagrove accompanied the vocals of the first part, and Mr. Benedict the second—each cleverly and with due discretion.

The sixth and last of these most agreeable concerts for the present season, will take place on Friday the 29th inst.

SACRED HARMONIC SOCIETY.

The "Creation" was performed on Friday evening, in a style every way calculated to gratify the numerous auditors of the Exeter Hall concerts, and to honour the society. The execution of this great work has been so frequently noticed, that we have only now to add our tribute to the improved, and still improving state of the Sacred Harmonic choir. The applause was general and frequent; and, for the most part, bestowed where it ought to be—a proof of the advantage these performances have afforded, in cultivating the taste of hearers as well as singers. Miss Birch, Mr. Hobbs, and Mr. H. Phillips, received a well-earned guerdon of approbation; and Miss Marshall, a very promising pupil of the Royal Academy, whom we do not recollect to have heard before at these concerts, acquitted herself in a most satisfactory manner.

The "Creation" will be repeated to-morrow evening, and the numerous music-lovers from the Provinces now hourly concentrating in London, should avail themselves of the opportunity to hear one of the greatest works, of one of the greatest masters, most efficiently rendered.

HER MAJESTY'S THEATRE.

Saturday proved the fullest and most fashionable night we have yet had at the Opera, and the presence of her Majesty and Consort gave a crowning lustre to the display. The reproduction of "l'Elisir d'Amore"—the *rentrée* of Lablache, sonorous, jovial, racy, jolly, almost English Lablache; the return of Signor Mario to the spot where his first budding triumphs were sunned forth; the reappearance of Madame Persiani in one of her most favourite *roles*, and a new essay for Signor Ronconi; these were the multifold attractions of the night.

We remember a curious story prevalent in Italy, respecting the original production of "l'Elisir":—the procrastination of its poet and composer, aided by the *fiasco* of another opera, the better success

of which had been calculated upon, had thrown the theatre (we think the Fenice of Venice,) into the shade, and its manager almost into despair.

Armed with the authority granted by the imperial government to the important office of "*Impressario*," or manager, that potential functionary procured a guard of Austrian Grenadiers to be sent to the *Albergo* of the twin brothers of song, and placed them under immediate arrest; the much required opera was alone to be accepted as their ransom; the luckless poet and musician remonstrated in vain—their metal was put to the test—"when needs must," says the proverb. "L'Elisir" was sent, sheet by sheet, to the inflexible manager—was written, composed, copied, studied, rehearsed, and produced, within twenty-one days, and has ever since enjoyed a very important station in the *Repertoire* of the lyrics of Thalia. We have always considered this among the best of Donizetti's productions; it is full of pleasant and original melody; there is greater contrast than is usual in the works of this composer, and a spirit of life and hilarity pervades the whole, which is native of the climate of the drama, and the sunny skies under which it was produced. We but object to the overloaded instrumentation, which we are fain to opine has assumed much of its corpulence through its naturalization in the orchestre of her Majesty's Theatre; bating this, we prefer a dram of *l'Elisir* to any *rosoglio* below the high proof of Rossini.

Of the singers we briefly say—that Madame Persiani was perfectly at home, and, maugre a very few slips of intonation, most entirely perfect. Signor Ronconi (who was announced as having kindly consented to perform a part to which Tamburini owes much of his universal fame) disappointed us, both in his acting and singing of the gay *militaire*. Signor Mario has gained power, and consciousness of it, by the success of his late Paris campaign, and is now competent to win and retain the highest commendation of his early admirers. Lablache was, as ever, a folio volume of rich broad comedy, whose pages we hope long and often to peruse, whose ample leaves we trust never to see dog-eared. The several receptions were enthusiastic, particularly that of the great basso.

Between the acts of the opera, the super-eminent band of this establishment played the "Oberon" overture of Weber, in a style surpassing all rivalry and all praise. This is a new and very praiseworthy feature of the entertainment here, and one which we trust will be continued during the season, as affording opportunities to the orchestre for the display of its very superior qualifications and discipline.

THE GLEE CLUB.

The last dinner but one, of the 55th season, took place on Saturday, at the Crown and Anchor Tavern. Sir Felix Booth in the chair. The following musical persons were present: Messrs. Hawes, Elliott, Sale, C. Taylor, Terrail, Atkins, Francis, Showbridge, Horsley, King, Spencer, Collyer, Walmisley, G. Allen, Parry, Evans, Bradbury, Blewitt, Chapman, and four of the Chapel Royal boys. Several glees were well sung,

and Webbe's charming "When winds breath soft," was encored. The last meeting of the season will take place on the 7th of May.

THIRD PHILHARMONIC CONCERT.

This Concert took place on Monday evening. The programme was as follows:

ACT. I.

Sinfonia in D minor.....	Spohr.
Recit. and Air, Mr. Hobbs, "In native worth" (The Creation)....	Haydn.
Concerto, M.S., Violin, Mr. Molique (first time of performance in this country).....	Molique.
Recit. ed Aria, Mdlle Paccini, "Che farò" (Orfeo).....	Gluck.
Overture, The Midsummer Night's Dream.....	Mendelssohn Bartholdy.

ACT. II.

Sinfonia in A, No. 7.....	Beethoven.
Recit. and Air, Miss Rainforth, "Ocean, thou mighty monster" (Oberon).....	Weber.
Fantasia, Harp, M. Parish Alvers (first time of performance in this country).....	P. Alvers.
Duet, Miss Rainforth & Mr. Hobbs, "Such the faint echo" (Palestine).....	Dr. Crotch.
Overture, Zauberflöte.....	Mozart.
Leader, Mr. T. Cooke.—Conductor, Mr. Potter.	

A glance will suffice to show what a superb concert this must have been. It was but yesterday we were crying out most lustily for the D minor of Spohr, and it would appear that the Philharmonic directors, adopting our suggestions, are determined no longer to hide such a glorious light under a bushel—no longer to bottle up such undoubted inspiration. Better late than never, say we; and we are fully willing to accept the concert of Monday night, as an apology for all past transgressions, and a watchword for future good deeds. Spohr's symphony, we are happy to say, has in no way suffered by long absence; it is as fresh and beautiful as ever—as youthful and passionate as of yore; and, viewed as an elaborate work of art—wholly apart from its intense and varied sentiment—it has scarcely a fault. It was performed with infinite spirit—except here and there a little uncertainty from the imperfect acquaintance with the work consequent on the rarity of its appearance—and was received with a warmth which we trust will induce the powers that be, to make it an annual feature at the Philharmonic; it is assuredly the orchestral chief d'œuvre of Spohr, and as such alone merits a rare distinction. Mr. Hobbs was encored in Haydn's recitative and *aria*, and deservedly so. M. Molique, one of the first artists of the age—if we are to judge of him in his united qualifications of composer and performer—treated us with a new concerto in A minor. The first *tutti* is very fine; and there are many beautiful things in the rest of the movement, but as a whole we found it somewhat long. The slow movement is a perfect gem—combining the sweetest melody with the most ingenious accompaniments—and the *finale* is one of the most fanciful bits of quiet humour we ever recollect to have heard. M. Molique has a complete command over the orchestre, which he employs throughout his concerto in the cleverest manner conceivable; so much so, that the admiration of the musician is more attracted to the artist-like movement of his compositions than

even to his performance—superb as beyond a doubt it is. M. Molique was tumultuously applauded both on his entrance and exit, and with justice; such a true artist, in every sense of the word, deserves every possible encouragement. Gluck's "che faro" was somewhat cleverly sung by a Madlle. Paccini, a daughter of the well known music Publisher in Paris. Mendelssohn's wonderful overture, decidedly the most extraordinary effort of his genius—perhaps, considering the age it was written, of the human mind—made a capital *finale* to Act I.; and in justice to Mr. Potter we must say we never heard it so well, with so much decision, and such entire comprehension of the character.

Beethoven's *infinite* symphony at once took away a momentary delusion that the first act could not be equalled, and steeped our senses in a new wonder as wholly unlike anything that had gone before as one thing could well be unlike another. It was performed to perfection from the first bar to the last. Weber's *recitative* and *aria* was very superbly sung by Miss Rainforth, and added another link to the chain of our convictions that this young lady will be ere long one of the finest singers that England has produced. Her reception, though entirely merited, must have been in the highest degree flattering to herself. Mr. Parish Alvers is a miracle in his way—a complete Thalberg on his instrument, and in no whit inferior to that gentleman, either as a composer or performer. He fairly took us by surprise, for we must own that we could not have conceived the harp to be capable of the effects he produced on it; whether they be a source of pleasurable emotion, is another matter—they are at least extraordinary.

Dr. Crotch's duet sadly disappointed us; "Palestine" is a work so often lauded to the skies by the admirers of its composer, that we certainly were led to expect something infinitely beyond the flat common-place which the duet in question exhibits. The overture of overtures, "Zauberflöte," was a fit wind-up to such an unequalled concert; and we left the room in a state of exultation hardly conceivable to any who had not shared our delight during the evening's performance. The Philharmonic is on its legs again. The whole world could produce nothing to beat the selection and performance combined of last night; and if the Society continue to use their *intelligence*, as well as their executive powers, there need be no fear of their tottering.

MR. WILSON'S ILLUSTRATIONS.

Mr. Wilson repeated his "Adventures of Prince Charles" on Monday evening, at the Music Hall, with the accustomed concomitants—a crowded assembly, reiterated applause, and universal satisfaction. Mr. Wilson's Wednesday morning gatherings in the Hanover Square Rooms, are something less ample, but not a whit less gratifying. His store of anecdote is so abundant and unusual, and his delivery of the simple national airs, is so unaffected, and truly musician-like, that those who visit him sceptically become ready converts, and depart fully satisfied of the influence of a well-told story, and the value of an old song.

Provincial.

.. This department of the "MUSICAL WORLD" is compiled and abridged from the provincial press and from the letters of our country correspondents. We are therefore, not responsible for any matter of opinion it may contain.—ED. M. W.

EDINBURGH.—The second Matinee Musicale, given by Messrs. Hamilton and Muller, took place at their rooms, on Saturday the 2nd inst., where a select company of the dilettanti of Edinburgh were assembled by invitation.

The programme was, with one exception, strictly classical, in the execution of which the artists greatly distinguished themselves. The concert commenced with an andante from one of Beethoven's quartets, which was performed with great taste and effect; Mr. Stewart, the leader of the Musard Concerts, played first violin. We felt sorry that the andante was not followed up by the Scherzo and finale; Mr. A. Hamilton sang a gem by C. Appel, with violoncello accompaniment, which was loudly encored. Mr. A. H., as a singer of such music, will always be listened to with delight; his intonation is strictly correct and his taste pure, and, with such an accompanist as Drechsler, his songs are always sure to please. The first part of the concert concluded with Hummel's grand rondo in A for the pianoforte, with quartet accompaniments. Mr. A. Hamilton's performance of this piece exceeded our expectations, and we must say we have seldom heard a more brilliant touch, and correct reading of the author. The sparkling way in which Mr. A. H. gave out the subject of the *rondo*, was quite enchanting. The whole performance was received with great applause.

The second part of the concert began with a trio by Beethoven for pianoforte, violin, and violoncello. The pianoforte part was played by Mr. Muller, who, in the performance of Beethoven's music, stands unrivalled here. The whole trio was performed, which was judicious, for such compositions do not suffer to be cut in pieces. The slow movement was enchanting. After the *trio* came a song by Lachner, with horn *obbligato*, by Messrs. A. Hamilton and J. Hamilton. The horn accompaniment was something quite new here, and was effectively performed by the latter gentleman.

Mr. Drechsler's solo by Dotzner, on airs from La Dame Blanche, was performed in his usual masterly style.

The concert concluded with a duet by Czerny for two pianofortes *concertante*, with a vocal accompaniment, first time here. The pianoforte parts were performed by Miss Hamilton and an amateur (Dr. Frendenthal), who took the audience by surprise with his brilliant and musician-like style of playing. The duet is a brilliant fantasia, with variations on the barcarolle of "O Pescator del ondi," which melody forms the subject of the vocal accompaniment, giving a delightful variety to the composition. Towards the end, the winding up displayed the powers of the two performers to great advantage; Miss Hamilton's fingers flew over the passages like lightning, and Dr. Frendenthal's responded with equal success.

Great credit is due to Messrs H. and M. for the trouble they take in affording to the lovers of music such a treat as that of Saturday last.

BILSTON.—The first public performance of our Choral Society, took place on Tuesday evening, (the 5th inst.) in St. Leonard's church (which was kindly granted for the occasion by the Rev. H. S. Fletcher), and consisted of a selection from the works of Handel, Haydn, Mozart, Beethoven, &c. The society is of very recent date, and consists of youthful inhabitants of the town and neighbourhood; nevertheless their performance was highly creditable, and deserving of future encouragement. Miss Dunn, Messrs. Johnson and Timmings, and some excellent amateur instrumental performers lent their aid on the occasion. Miss Dunn sang several airs, &c. very prettily, especially Handel's "He was eyes unto the blind." Mr. Timmings has a very fine bass voice, which told well in "He measureth

the waters," and "He layeth the beams." Of the choir, where all was good, it would be invidious to particularize. The choruses, especially Handel's "For unto us a child is born," and Beethoven's "Hallelujah to the Father," were given with a precision and effect seldom surpassed. Of Mr. Hay's performance on the organ, we have only to remark that he fully maintained his deservedly high reputation; and whether in the chaste and elegant style in which he accompanied Miss Dunn's "He was eyes," or the magnificent way in which he pealed forth the overture to "Samson," he was equally great. We were happy to see so numerous and highly respectable an audience.

SOUTHAMPTON.—A concert was given on Thursday the 7th inst., by Mr. P. Klitz, which was extremely well attended. Mr. Klitz led a very respectable band, and played a duet with Mr. Pitcher, violin and violoncello, in a very clever manner; he also invited any of the company to furnish him with a theme, with a view of extemporising on it, on the pianoforte; which he accomplished in a very ingenious and brilliant style; and was honoured with great applause. Miss Dolby, Miss L. Pyne, and Mr. John Parry, were the vocalists; they acquitted themselves with their wonted success; and the performance afforded the highest gratification to the company.

MANCHESTER.—The last Quartet Concert for this season was given on Monday evening, the 4th inst. The music selected for the occasion was such as gratified alike the connoisseur and the mere lover of sweet sounds. Spohr's quartet in G. op. 82, was well played. Miss Leech gave "Batti, batti," with taste and great firmness of voice; the violoncello accompaniment, by Mr. W. Lindley, was all that could be desired. A *trio* of Kreutzer in A major, afforded an opportunity for the display of some most excellent "fiddling" from Mr. Seymour, which was polished in execution, and as dexterous in fingering, as when played by Mori. Mrs. Seymour gave "If o'er the boundless sea" with much effect—some of the passages with deep pathos. She was warmly welcomed, and heartily applauded. The pianoforte trio of Reissger, although abounding in splendid harmonies, skilfully worked out and admirably played, was yet too long for the occasion.

In the second part, the audience were delighted by the power and brilliancy with which Mr. W. Lindley gave a very difficult divertimento from Romberg. "Sull' aria," from its liquid melody and agreeable character, is always welcome. It was well sung by the two ladies. Onslow's Quartet in G minor, concluded the concert.

GENTLEMEN'S GLEE CLUB.—Thursday evening was the concluding meeting of the season, and we never heard glees better sung. The ladies were Miss Hardman, Mrs. Winterbottom, and Mrs. Thomas Isherwood. The first part consisted of six excellent glees, the concluding one—Bishop's "Daughter of Error;" the first time of its being performed in the club, and we also believe the first time in Manchester. Of its excellence we cannot speak too highly: we think it will rank as one of his best. The second part commenced with Dr. Arne's, "Make haste to meet," and concluded with that splendid chorus, "Merry boys away." After supper the glees and songs were kept up with spirit till midnight.

GENTLEMEN'S CONCERT.—On Wednesday, a private or undress concert was given in the Concert Hall. The opening piece, a symphony in B flat, Beethoven, was admirably given. The *adagio* in E. Flat, is most especially beautiful, and being played with great exactness, was very effective. The indisposition of Mrs. Seymour prevented her expected appearance in Mozart's duo of "Sull' aria;" Miss Hardman was therefore appointed to take that lady's part with Mrs. Burnett, in this beautiful *morceau*, known as the "letter duet" in the "Marriage of Figaro." Mendelssohn's overture, "Meerstille," is really a very clever composition, and if we except a little unsteadiness at

the commencement, the orchestra did ample justice to the composition. "I saw from the beach," Moore, was sung by Miss Hardman with great simplicity and truth of feeling. Mr. Seymour delighted the audience by the surpassing excellence of his style of playing Rode's concerto, Mo. 7, in A minor. Mrs. Burnett sang very sweetly Hummel's Yario to her lover. "When night spreads her shadows. The overture to "Fra Diavolo, and "I know a bank," sung by the two ladies, followed. The concert concluded by Weber's fine overture to "Oberon." It was admirably played throughout, and went off with great spirit and effect.

DERBY.—A concert was given in the Town-hall on Tuesday the 12th instant, which was well attended. The instrumental portion was ably supported by Mr. Distin and his four sons, who, as a choir of brass instrumentalists, are scarcely equalled, and certainly not rivalled, by any performers in Europe. They gave a variety of very pleasing pieces with complete effect, and elicited the warmest applause. The performance was varied by a number of songs, sung with great taste and execution by Miss Josephine Davis. This lady plays with much skill on Wheatstone's patent concertina—an instrument not commonly introduced, but which, in clever hands (and in this case it really is in such hands), is capable of producing an admirable effect. Mrs. Distin presided at the piano-forte.

HEREFORD.—A very agreeable concert was given on Tuesday evening, and most heartily appreciated. A Madame La Contessa Bevilacqua Lazise (understood to be a nom de voyage), Mr. Knox (we believe a tenor pupil of Mr. Balfe), and Mr. Borrani (some time since at Covent Garden Theatre) were the vocalists; and M. Le Partourel (the flautist of Cheltenham) was the instrumental solo player and general accompanist. A variety of Italian and English vocal pieces were extremely well sung, particularly by Mr. Borrani, who is greatly improved; and M. Le Partourel astonished every body by the marvellous performance of a duet with himself (flute and piano-forte), which was a piece of musical necromancy fully entitling him to the rapturous applause it received. The same harmonious quartumvirate have given concerts at Worcester, Lynton, &c. during the week, with very considerable and well-merited success.

BELFAST.—The third and last concert for the season of the Anacreontic Society took place on Thursday the 7th instant, in their Music Hall. In addition to the regular strength of the society, which of itself is sufficient to ensure an agreeable concert, we had Miss Hayes, Signor Sapio, and Mr. Pigott, from Dublin, all of whom are favourites here. Miss Hayes' "Casta Diva" was beautiful—exhibiting the most finished execution and most complete expression that it was possible to give, and very deservedly received the warm applause of her audience; her "Auld Robin Gray" and "John Anderson, my Jo," were very charmingly sung, and excited, as they merited, the enthusiastic admiration of all. In the concerted pieces she was equally admirable, and altogether her singing was a rich treat. Signor Sapio's voice though not strong has been remarkably well cultivated. Mr. Pigott's violinello playing is well known, we are only sorry that we had so little from him on this occasion. Haydn's Symphony, "La Reine de France" was beautifully played, it being a splendid composition, abounding in charming passages, and rich in beauty. The instrumental piece next in order, was a very pleasing composition, by Furstenau, for the Flute, with full orchestral accompaniments. This was executed by our townsman Mr. Dyke, in a style that did him much credit, and met deserved applause. The overture to "Prometheus" was executed in first-rate style, and was warmly applauded. Mr. Murray's violin solo was extremely clever. Mr. Ling presided at the piano, and his accompaniments were deserving all praise. The gleees were also very well sung, and received their due share of commendation.

Miscellaneous.

PIO CIANCHETTINI.—This worthy nephew of the worthier Dussek, has composed an overture to "King Lear," which he has presented to the Shaksperian Society; it will be played on the revival of that play by the society, and from the success of the overture to "Hamlet" by the same composer, great expectations are formed of this new effort.

M. MOLIQUE.—We are informed it is the intention of this distinguished violinist and musician to make a sojourn of three months with us. Besides his new Concerto, played at the Philharmonic Concert on Monday, it is said that M. Molique brings with him a new symphony, of which we presume the directors will avail themselves.

M. SOWINSKI.—This gentleman, who has attained a very considerable celebrity in Paris, arrived in London last week. M. Sowinski intends giving a grand concert here, for the purpose of introducing a new symphony of his composition, which has created a considerable sensation in the French capital.

M. CHOPIN.—This extraordinary pianist and composer is expected to pay us a short visit about the close of the next month; the lovers of the Mazurka genus, will then have an opportunity for fully demonstrating its merits.

M. PANSEON.—This well known vocal professor, and composer of French *couplets* and *romances*, has recently returned from a visit to London. The "Revue Musicale" de Paris announces this fact, and acquaints its readers that in return for a copy of M. Panseon's "*Methode de Vocalization*," Her Majesty, Queen Victoria, was pleased to present Monsieur with a gold medal containing her portrait (query)—a sovereign?

MR. H. CROWE, late of St. Mary's Church, Newport, Monmouthshire, has recently received the appointment of Organist at the Catholic Chapel, Lancaster.

RUBINI.—It will be seen by the Opera Advertisement, that notwithstanding the announcement in the Signor's letter which we printed last week, our Milan correspondent was right when he informed us that Rubini would perform in London "for the last time once more;" he is expected here towards the close of the month.

ROYAL ACADEMY CONCERT.—The Students will perform a selection from Mozart's "Requiem," and other pieces, on Saturday, at the Hanover-square Rooms.

PROFESSIONAL CHORAL SOCIETY.—We are happy to learn that the tickets for the performance of Haydn's "Seasons," by this Society, on May 6, go off briskly; and we recommend an early application to all who desire to enjoy a great work excellently performed. Our recollection of last year's concert enables us to predict a most gratifying evening on the coming occasion.

ROYAL SOCIETY OF MUSICIANS.—In our last week's notice of the Festival of this Society, *fifty* was printed, by mistake, instead of *sixty* guineas per annum, as the allowance to married claimants; single members receive forty-eight guineas per annum, and widows thirty.

MR. CHARLES BRAHAM.—The American papers are highly laudatory of this young gentleman's vocal abilities; it seems he has made a formal debut in Boston, and has given great promise of following the eminent career of his gifted father.

M. GODEFROID.—This talented harpist, who was so well received at the concerts and private music parties last season, arrived in London last week.

COVENT GARDEN THEATRE.—We last week stated that a rumour was bruited about respecting Madame Vestris' giving up Covent Garden at the close of the present season; but we then did not give much credit to the report; for the fact was not known, even in the theatre, until late on Wednesday evening; when, from certain indications on the part of the proprietors, Mr. Charles Mathews, whose benefit was announced for Thursday evening, took his name out of the bills. We believe the following will be found to be a pretty correct statement: Mr. Mathews is said to be in arrears of rent some £5000. He has paid upwards of £15,000 since he took the theatre in 1839, and he brought into the theatre property to a great amount, from the Olympic, which (as one of the newspapers has it) "is impounded." Mr. Charles Kemble, as one of the proprietors, spoke to several of the principal performers, offering them engagements for next season. Mr. W. Farren, wishing to act kindly towards Mr. and Mrs. Mathews, posted off to Mr. Webster at the Haymarket, offered his own services, and strongly recommended Mr. Webster to engage Mr. and Mrs. Mathews, with a view of performing some of the pretty pieces which used to be played at the Olympic. Mr. Webster was willing to negotiate, but, ere Mr. Farren returned to Madame, both she and her husband had signed articles with Mr. Macready!

The parties named as the future managers are Mr. Charles Kemble, Mr. Butler, (his son in law,) and Mr. F. Beale, (of the firm of Cramer, Addison and Beale,) but there is no truth in the latter gentleman's having any thing to do with it. It was also said, that Mr. Benedict was to be a partner; but we know from the best authority, viz. himself, that he will have nothing to do with the management, but Mr. Charles Kemble has offered to engage him as musical director. It is also stated that Mrs. Butler will re-appear, as well as Miss Adelaide Kemble, and another sister.—Mr. Charles Kemble will, most assuredly, be the manager in chief.

ANCIENT CONCERTS.—The Queen and Prince Albert were present at the rehearsal of the concert of Ancient Music, on Monday morning; also the Archbishop of York, the Earl and Countess of Westmorland, Earl Howe, the Earl of Cawdor, and upwards of 400 of the subscribers and their friends.

MUSICAL ANTIQUARIAN SOCIETY.—We understand the number to which this Society is limited (1000 members), is now complete; and that several candidates are in waiting, to fill up vacancies that may occur. At a recent sale of the library of a deceased member, the last year's publications fetched nearly treble the amount subscribed for them. These are the best testimonials in favour of a society, which has for its object the preservation of meritorious works of past ages, as a stimulus to the present and the future.

MADAME DORUS GRAS has declined all engagements offered to her in London, her health not permitting her to pay England a visit this year.

M. ALVERS.—This extraordinary Harpist (who by the bye is an Englishman, and well known in London some years back as Mr. Parish) we understand contests with M. Thalberg the honour of having invented the florescent style—or the ingenious difficulty of striking out the notes of a melody, in the midst of the most brilliant dissimilar passages. Mr. Parish Alvers is at least a very formidable rival of M. Thalberg, in this extraordinary executive dexterity; but the honour surely belongs to Beethoven, or to the old Fuguists, whose aim was to throw out their motives through every possible variety of harmony and passage.

BRISTOL MADRIGAL SOCIETY.—The members of this Society, under the able direction of J. D. Corfe, Esq., Organist of the Cathedral, have at several of their recent meetings enjoyed the feast of harmony, provided by the Musical Antiquarian Society, in their republication of Wilbye's and Orlando Gibbons' Madrigals.—(From a Correspondent.)

MR. LEFFLER'S FATHER.—This gentleman was long a member of the Covent Garden Orchestra, but on a dispute with Mr. William Ware, the leader, was for some time ejected from his station. Incledon, meeting Leffler in Broad Court, familiarly saluted him with—"Ah! Leffler, my boy! how are you?" to which the ex-orchestrian, who was a humourist, drily answered, "Thank ye, Charley, something the worse for Ware."

DIBDIN.—At Mr. Murray's, the bookseller's, annual dinner sale, at the Albion Tavern, on the 4th ult., whilst the collected edition of the late Charles Dibdin's "National Sea Songs" (edited by Thos. Dibdin) was being sold, a request was made to a gentleman present that he would favour the company with one of the melodies. After a short hesitation, he replied, knowing too well that the widow and family of the late Thomas Dibdin were literally in a most distressed state, he would comply with the request, provided every gentleman in the room would put down half-a-crown. It is almost needless to state that this call upon the best sympathies of our nature was instantly responded to, and a collection of nearly ten pounds was handed up, as a small token of respect for the memory of our national lyricist. The company were then gratified by hearing one of his sweetest songs sung in a most masterly and feeling style. The subscription has since been presented to the widow, who most thankfully received the same.

LIST OF NEW PUBLICATIONS.

INSTRUMENTAL.

March in "Norma," for Pianoforte, No. 5 of "Il Fanciullino." Rimbault.—Chappell.
Ditto, ditto, as a Duet.—Chappell.
Overture to "Le Duc d'Orlone." Auber.—Chappell.
Les Deux Soeurs, No. 2. "Mon sejours a Marienbad," Valse as a Duet by Spohr—(New Edition).—Wessel & Stapleton.
Musard's Quadrilles from "Le Duc d'Orlone." 2 sets.—Chappell.
Album des Pianistes de Premiere Force, No. 47. "First Concerto," by Caroline Orger. Op. 2.—Wessel & Stapleton.
"Les Delices des Diamans de la Couronne," Six petits Airs from Auber's new Opera (new edition), A. Adam.—Wessel & Stapleton.

Les Delices de Schubert, No. 1, "Cooling Zephyrs" Serenade arranged for violoncello & piano, by Sebastian Lee.—(new edit.) Wessel & Stapleton

VOCAL.

"The Prince of Wales' Album"—A Selection of Vocal and Instrumental Music—(Second Edition).—Wessel & Stapleton.
Les Concerts de Societe, No. 28.—The evening Bell is ringing," by J. W. Kalliwoda, for voice, piano, violin.—Wessel & Stapleton.
"Je te prends sans Dot."—Chansonette.—Puget.—Chappell.

To Correspondents.

"D., Edinburgh."—We have no desire to be flippant, it is a cheap way of getting rid of an argument, which we do not recognise—there are good things and bad things of all classes, but there surely are degrees in those classes. We will read the recommended book.

"A Constant Subscriber, Egham."—We should have cheerfully noticed the concert in question, had we received intelligence within a reasonable time. We pray correspondents to be prompt with their communications.

"J. Finlayson, Esq., Mr. Black, Miss Burkitt, Mrs. A. Lord, Mr. Wagner, and Colonel Dawson."—Their subscriptions are acknowledged with thanks.

Subscribers in arrear are respectfully requested to forward their amounts to Mr. Houghton, at the office of the "Musical World," No. 98, Jermyn Street, St. James's; or to acquaint him with their desire to discontinue to receive the Journal.

WORKS RECEIVED FOR REVIEW.

"The friends we esteem"—Louis Emanuel.
Five Glees and a Madrigal.—John L. Hopkins.
"Le Plaisir de Varsovie"—A. Sowinski. Divertimento on the "The Myrtle Flower" First Trio for two flutes and piano.—do. Sessante Canoni per Padre Martini—Pio Cianchettini. Les Charmes de Versailles—A. Sowinski. Homage a Melanie Urška. Mosaïque Musicale. Adieu a Venice. Morceau du Salon. Homage au Legions Polonaises. Souvenir à Emilia Plater—A. Sowinski. "Let me roam"—"Sleep heart of mine"—Henry Smart. "Now the bright morning star"—"Ah! beauteous maiden tell me why"—T. M. Mudie. "La Giovannina," Tarentella, for pianoforte—J. W. Davison. "Grand posthumous Concerto"—N. J. Hummel. "There is a hope"—ballad, C. F. Hall. "Hurrah! for the Shamrock,"—Joshua Done. "The ivy green,"—A. de Belfor. "The ivy tree,"—J. Thirlwall. Fantasia on themes from "Norma," for the flute—S. T. Saynor.

POSTSCRIPT.

Programme of the Third Ancient Concert, Wednesday, April 20, 1842, under the direction of his Royal Highness the Prince Albert.

PART I.

The National Anthem. God save the Queen.
Aria (Signor Lablache). Flammis orci (Stabat Mater.) Haydn.
Anthem. My song shall be. (Chandos Anthem.) Handel.
Duet (Misses Birch and Hawes.) Hark! 'tis some birth-day's joyful meeting. (Schiller's Lay of the Bell.) Andreas Romberg.
Corale (full choir.) Lord how gracious. Martin Luther.
Terzetto. (Mdlle. Moltini, Signori Mario, and Lablache.) Fia grata al ciel (Fidelio) Beethoven.
Graduale. Quodquid in orbe. Hummel.
Recit. (Madame Persiana. Sconsigliata che fo.—Aria. Qual Pallor (Semiramide) Portogallo.
Quartet. Behold. Chorus. Thine is the kingdom (The Last Judgment.) F. Schneider.

PART II.

Overture. (Panurge) Gretry.
Solo. Mr. Phillips. Let the metal dam. Chorus.
How great. Recit & Quartet. The Sufferer. (Schiller's Lay of the Bell) Andreas Romberg.
Chorus. Sing to Jehovah. (Der Tod Jesu.) Graun.
Aria. Sig. Ronconi. Se i miei sospiri. Stradella A.D. 1676. Single.
Corale. (full choir) O let us magnify. J. Eccard. A.D. 1597.
Duetto. Persiani & Ronconi. La dove prende. (Die Zauberflöte) Mozart.
Double Chorus. He gave them hailstones (Israel in Egypt.) Handel.
Aria. Sig. Mario. Ah, tornar (La Vergine del Sole.) Cimarosa.
Glee. Miss Birch, Messrs. Hawkins, Bennett & Phillips, As it fell upon a day. The Earl of Mornington.
Chorus. Immortal Lord. Deborah. Handel.
Leader, Mr. F. Cramer—Conductor, Mr. Bishop.

Her Majesty and Prince Albert entered the royal Box precisely at half-past eight, and descended to the Director's Box, previous to the commencement of the Second Part. The performance was one of the finest ever heard at these concerts, and the audience was more than usually brilliant and numerous.

Twelve pieces of the above selection were heard, for the first time, at these concerts.—The Earl of Westmorland will direct the Fourth concert, on the 27th Inst.

Advertisements.

HANOVER SQUARE ROOMS.—MISS LIGHTFOOT has the honour to announce that her MORNING CONCERT will take place on Friday, April 29, 1842.

PART I.—Septuor.—(Violin, Viola, Violoncello, Contra Bass, Clarinet, Horn and Bassoon), Messrs. Blagrove, Hill, Hausmann, Howell, Lazarus, Jarrett, and Baumann—BETHOVEN. Aria, "Dolce corde amate," Miss Dolby—MOZART. Trio (Pianoforte, Violin, and Violoncello), by desire, Miss Lightfoot, Messrs. Willy and Hausmann, Miss Lightfoot. Aria, "Deh vieni, non tardar," Miss Adelaide Kemble—MOZART. Solo (Violin) Mr. Blagrove—KALLIWODA. Song, "The Wanderer," Miss Dolby—SCHUBERT. Quintett (Pianoforte, Flute, Clarinet, Horn, and Bassoon), Miss Lightfoot, Messrs. Carte, Lazarus, Jarrett, and Baumann—MOZART. Mr. John Parry will give "La lezione di canto," by desire.

PART II.—Fantasia (Pianoforte), Romance, Introduction and Waltz movement, Miss Lightfoot—MISS LIGHTFOOT. Duet, "Divisi non" (Bianca e Faliero). Miss Adelaide Kemble and Miss Dolby—DONIZETTI. Solo (Violoncello), Mr. Hausmann—HAUSMANN. Duet (Harp and Horn), Madlle. D'Esparpin and Mr. Jarrett—BOCHSA. Trio, "Soave sia il vento," Miss Adelaide Kemble, Miss Dolby, and Mr. John Parry—MOZART. Quintett (Pianoforte and Wind Instruments)—BETHOVEN. Instrumental Finale. Zettler and Co.'s Pianos will be selected for this Concert.

Tickets to be had of Miss Lightfoot, and at the principal Music shops.

LE DUC D'OLONNE.—The OVER-TURE, TWO SETS OF QUADRILLES, by Musard, and the whole of the Vocal Music to AUBER's last Opera (now performing with immense success in Paris), is published, and may be had complete or in detached pieces. Also, the favourite airs in the new Ballet of GISELLE, arranged by Huetten, in 3 Nos., each 2s. 6d., and a melange on the same, by Burgmüller. Chappell, 50, New Bond-street.

MELOPHONIC SOCIETY, MUSIC HALL, STORE STREET, BEDFORD SQUARE.—On Wednesday, 27th April, 1842, will be performed Handel's celebrated Senenata, "ACIS AND GALATEA," and a Miscellaneous Selection of Vocal and Instrumental Music. Conductor, Mr. Holderness; Leader, Mr. W. Blagrove; Organ, Mr. T. Jolly. Admission, 2s.; Boxes, 3s. To commence at 8 o'clock precisely.



HER MAJESTY'S THEATRE

THIS EVENING, THURSDAY,

APRIL 21st, will be performed Donizetti's Opera, *LUCIA DI LAMMERMOOR*, in which Madame Persiani, Signor Ronconi, and Signor Gussac will perform. To conclude with the New Ballet in two acts M.M. Deshayes and Perrot (as performed at the Academy Royale de Paris), Music by M. Adolphe Adam, entitled *GISELLE*, on Les Willis. Principal Dancers—Mdlles. Carlotta Grisi, Mesdelle Louise Fleury; Madame Copere, Mdlles. Coulon, M. Gosselin, M. Venebra, M. Gouret, M. Bertram, &c. The Scenery by Mr. W. Grieve.

Applications for Boxes, Stalls, and Tickets to be made at the Box-Office, Opera Colonnade.

Madame Frezzolini Puggi will make her first appearance on Saturday in the opera of "Beatrice di Tenda." Signor Rubini has been prevailed on to accept an engagement at this Theatre, and will perform for a limited number of nights previous to his final retirement from the stage.

CONCERTS OF ANCIENT MUSIC,

New Rooms, Hanover Square.—The Directors inform the Subscribers, the **FOURTH CONCERT**, will take place on **WEDNESDAY, APRIL 27th**, commencing at half past Eight o'clock; under the direction of the Earl of Westmorland. Conductor, Mr. Bishop.—Leader, Mr. F. Cramer.—Organ, Mr. Lucas. The **REHEARSAL**, on Monday morning, the 25th, at Twelve. The Subscribers have the privilege of introducing their friends to the Single Concerts, by tickets, price One Guinea each; or to Rehearsals, price 10s. 6d. each; applications for which to be made, by Subscribers only, to C. Lonsdale, (late Birchall and Co's Musical Circulating Library, 26, Old Bond Street.

SOCIETA ARMONICA.—The Concerts

for the Season, 1842, will be held as usual at the Great Concert Room of Her Majesty's Theatre.—The third Concert will take place on Monday next, April 25th, 1842. The Band will be on the same grand scale as in former Seasons, including upwards of Seventy of the most celebrated Performers. Leader, Mr. Loder.—Conductor, Mr. Forbes. These are the only Subscription Concerts at which the Opera Vocalists will be permitted to appear. Subscription, **THREE GUINEAS** for Two Transferable Tickets, or Two GUINEAS for one, to each Concert; to be paid on delivery of Tickets. Extra Tickets to Non-Subscribers Ten Shillings and Sixpence each, and to Subscribers, Seven Shillings each. Subscription and extra Tickets to be obtained of Mr. Brandon, Honorary Secretary, No. 55, Judd Street, Brunswick Square, and No. 26, Chancery Lane; Mr. Henry Forbes, No. 13, Upper Belgrave Place, Eaton Square; Mr. Wright, No. 60, Pall Mall; Messrs. Cramer and Co., 201, Regent Street; Mori and Lavenue, Bond Street; and at all the principal Music Shops.

QUARTET CONCERTS, HANOVER SQUARE ROOMS.

Messrs. BIAGROVE, GATTIE, DANDO, and LUCAS, beg to inform the public, that their **LAST CONCERT** will take place ON **FRIDAY EVENING APRIL 29th**.

In the course of the evening a manuscript Sestett for pianoforte and wind instruments, by Mr. W. Sterndale Bennett, will be performed.

To commence at half past Eight o'clock.—Tickets, 7s. each, or 12s. each, admitting three persons, may be obtained of the conductors, and at the principal Music shops.

SACRED HARMONIC SOCIETY,

EXETER HALL.—On Friday Evening April 22 & 29, 1842, will be performed Haydn's Oratorio, the **CREATION**, Principal Vocal performers, Miss Birch, Miss Marshall, (soprano), Mrs. E. A. M. Mr. Hobbs, and Mr. H. Phillips. The Band and Chorus will consist of above Five Hundred Performers. Tickets 3s. each, Reserved Seats, 5s., may be had of the principal Music Sellers—of Mr. Mitchell, 89, Charing Cross, and of Mr. Ries, 102, Strand, opposite Exeter Hall. T. BREWER, Hon. Sec.

Under the Immediate Patronage of Her Royal Highness the Duchess of Kent.

MR. CHARLES MANGOLD has the

honour to announce that his Evening Concert will take place on Monday the 25th inst., at the Hanover Square Rooms, commencing precisely at 8 o'clock, when he will be assisted by the following eminent artists. Vocal, Madame Caradori Allan, Misses Homer, Mademoiselle Bassano, Herr Kroff, Messrs. Handel, Gear, Otto, Feder, and Mr. John Parry.

Instrumental Messrs. Biagrove, Haasmann, Casanovi, Maciejowski, Clinton, Case, and Mr. Thomas Wright. Tickets half a guinea each, to be had at the principal Music sellers, and of Mr. Charles Mangold, 20, Blenheim Street, Great Marlborough Street.

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ROYAL ACADEMY OF MUSIC,

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THE SECOND SUBSCRIPTION Concert this season will take place at the Hanover Square Rooms, on Saturday next, April 23rd, at Two o'clock.—Programme, Part 1st, Sinfonia in C (No. 1)—Beethoven. Selection from the Requiem—Mozart. Concerto B minor (slow and last movement)—Hummel. Song, "Omnia adorata"—Zingarelli. Judgement Scene, from Solomon. Part 2nd, Concerto (in D)—Mendelssohn. Duet, "Come be gay"—Weber. Septett Newkonn, Aria "al desio"—Mozart. Fantasia, Violin—Kalliwoda. Aria "Or la sull'onda"—Mercadante. Song "Ah se stinto amer ni vo!"—Mercadante. Chorus "Hail to Music"—Beethoven. Leader, Mr. F. Cramer. Conductor, Mr. C. Lucas. Single Tickets, 5s. Family admissions for four persons, 15s. to be procured of Cramer, Regent Street; Bossey, Holles Street; Lonsdale, Old Bond Street; Lavenue, Chappell, Mills, and Ollivier, New Bond Street; D'Almaine, Soho Square; Collard and Co., and Keith, Chesham; Betts, Threadneedle Street; Goodwin, Charles Street, Covent Garden; and at the Royal Academy of Music, Tenterden Street, Hanover Square.

HAYDN'S SEASONS.—THE LON-

DON PROFESSIONAL CHORAL SOCIETY respectfully announce, that in consequence of its great success last year, they will repeat the above Oratorio, in the Hanover Square Rooms, FRIDAY EVENING, MAY 6th; previous to which AN ANTHEM, composed by Mrs. CANBY.—Principal Vocal performers Miss Birch, Mrs. W. Loder, (late Miss Woodvatt), Mr. J. Bennett, Mr. Horncastle, Mr. Stretton, and Mr. H. Phillips. The Band selected from the Opera, Ancient Concert, and Philharmonic Orchestres. Leader, Mr. F. Cramer, Organ, Mr. BROWN SMITH, Conductor, Mr. G. F. HARRIS. Tickets, Five Shillings each, Reserved Seats, Seven Shillings each, to be had at all the Music-warehouses, and at the Rooms.

NATIONAL MUSIC HALL. Capital

£50,000, in shares, of £10 each; deposit £1 per share. The Committee of the National Music Hall beg to announce to the Professors and Amateurs of Music, and Singing Pupils, and the Public in General, that applications for the remaining shares must be made on or before the 2nd day of May next, after which time the necessary application to Parliament will be made for an act to incorporate and empower the company to commence the erection of this nationally required edifice. All letters (post paid) to be addressed to the Committee at their office, No. 6, J. N. Street, Adelphi, where prospectuses may be obtained. J. W. EMMERSON Sec.

TO TENOR SINGERS.

THERE is a VACANCY for a TENOR

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